

# KERAMIC STUDIO

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SYRACUSE, NEW YORK

October 1916



THE Publishers and Editor of *Keramic Studio* are still struggling with the problem of "making the punishment fit the crime" i.e.: making the income fit the outgo since the raise in all printing materials. We have several plans under consideration and hope to make a definite announcement in November. We are seriously considering publishing a separate Magazine for the painters of the naturalistic, not because of any increasing demand, as it is quite evident that naturalistic treatment of porcelain is on the wane, but because there is a large contingent of china painters who never have been or can be brought into the fold any other way. If the mountain will not come to Mahomet, the prophet must go to the mountain. If we should publish a china painter's Magazine for the naturalistic lovers' very own, we could give them the best obtainable semi-naturalistic designs and little by little the insidious spirit of design would creep in and one by one they would desert to *Keramic Studio*—which in the meantime we shall be using every effort to improve. We would be glad to hear from our readers on this suggestion. We are also planning several new departments for *Keramic Studio*—a page on table linens and furnishings—a page of club and studio notes are among the near probabilities.

\* \* \*

We find it more difficult than we expected to secure good articles on glass decoration. Several china decorators have successfully tried glass work, but consider that their work is too experimental and their experience too limited to enable them to write articles. Others who have studied in Europe do not think that they are familiar enough with American materials. However we have been promised articles on work done with materials which are found on the American market and hope to be able to publish them before long.

Good colors for glass decoration are advertised in *Keramic Studio*. The following firms turn out very good undecorated glass shapes:

Red, pink, blue and green glass, fancy shapes:

Westmoreland Specialty Co., Grapeville, Pa.

Cambridge Glass Co., Cambridge, Ohio.

Geo. Borgfeldt & Co., Irving Place and 16th St., New York.

Table Glassware for gold decoration:

Bryce Bros. Glass Co., Mt. Pleasant, Pa.

United States Glass Co., Pittsburgh, Pa.

Fostoria Glass Co., Moundsville, W. Va.

Central Glass Works, Wheeling, W. Va.

Lamp Globes and Shades:

Scandinavian Glass Manufacturing Co., Avant, Okla.

In addition to these the firm of A. H. Heisey & Co., Newark, Ohio, are, we think, selling at retail some excellent undecorated shapes. Most of them however will probably not sell at retail but decorators who are interested should urge their dealers to make arrangements for lines of undecorated glass with the wholesalers or manufacturers. Dealers will take interest in this as soon as they see a demand for it. As we have

explained before, the demand for decorated glass has increased very much in late years but so far all the work is done commercially. There is room for good artistic work

\* \* \*

Meanwhile we do not see why beginners' notes even from people who are not experts and are experimenting would not be as interesting and valuable as articles by experts. There are no great mysteries about glass decoration, it is a question of practice. American materials and American methods will do. We just have in mind a letter from a subscriber received some time ago. This china decorator made experiments in her regular china kiln both in glass work and in pottery, with very successful results. It seems to us that the results of such experiments would make just as interesting reading as more expert articles, although articles by more experienced people will also be welcome in our columns and we hope to have them before long.

Anyway this china decorator who was not afraid to try glass work and pottery in her china kiln shows the right spirit. That is the right way to get somewhere, and such an example is particularly encouraging at a time when there is a very unfortunate tendency among china decorators to commercialize their work. The leaders are of course showing originality in design and fine workmanship and their work is more and more recognized in exhibitions. But what of the large number of copyists, who do not try to do some work of their own, do not learn to do original work because they do not try. To this unfortunate habit of copying has now been added decalcomania, a process which is exclusively commercial. It is true that these ready made designs may be used intelligently by transferring a motif here and there and leaving room for original treatment of the rest of the decoration. But it is a temptation to many to use transfers indiscriminately. These commercial processes save time and labor, but they throw your work into competition with the product of factories where the production in large quantities reduces the price to a point which for the amateur china decorator would be the starving point.

Amateur china decoration is an occupation and a livelihood for thousands of women in this country. Its foundation rests on the still widespread idea that "hand painted" china is something much better than the factory china. As long as this idea prevails the public will be willing to pay more for handwork than for commercial work, and the idea is justified as long as amateur china decoration remains individual, original art work, different from the commercial. With their unfortunate tendency to copy somebody else's work, are not amateur china decorators risking to kill the goose that lays the golden egg?

Why then, you ask, does *Keramic Studio* publish designs for copying if they are not to be copied? You will note that we said copyists, *who do not try to do some work of their own*. We publish designs of varying degrees of merit, as inspiration, suggestion. We expect that beginners will at first simply copy, then adapt, by degrees learn to take parts or motifs from the design and make new arrangements and finally make their own motifs and designs, in this way they may arrive at developing latent talent for design and do original work, and, if it is in them, rise to the front rank of ceramic decoration.

## DESIGN FOR BOWL (Page 86)

*Mrs. Dante C. Babbitt*

**A** BELLEEK bowl will be the best selection. Tint all over with Warren's Grey Green glaze and fire. Divide into three parts, draw design accurately for one part and carefully trace balance. If not sure of one's self it is now best to lightly go over tracing with ink. Then outline in equal parts Grey for Flesh and Black. Do not fire until you know your outlining is perfect. The flowers are white enamel toned ever so slightly with Yellow Brown. The center, markings and pistil of flower are Pale Lavender. Mix a small quantity a trifle deeper in tone to shade the little seed like center. The stems, bud forms and all bands and lines are Warren's Green enamel No. 2 and one-half Relief White with a touch of Brown Green for more depth. The diamond shapes in border are

Lavender and larger half circles of the green enamel mixture. The beauty of this simple design with its quiet coloring is depending chiefly upon the care and accuracy of the execution.

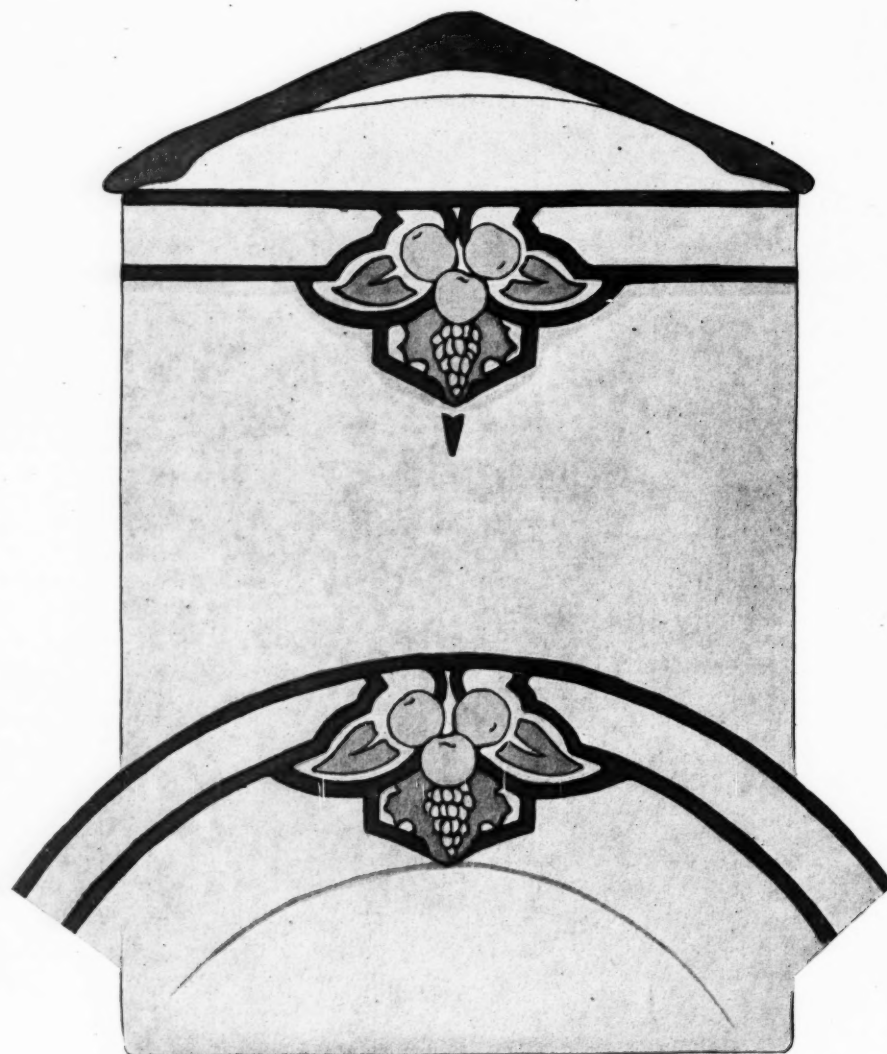
✻ ✻

## DRESSER SET (Page 79)

*Kathryn E. Cherry*

**O**IL the roses and dust with Cameo 2 parts, Peach Blossom 2 parts. The green is Florentine Green. Paint in the daisies with Deep Blue Green and Banding Blue, the centers are Yellow Brown. Then paint in the Gold.

Second Fire—Paint in the background with Yellow Brown, Grey Yellow and Grey for Flesh. Then go over the gold again

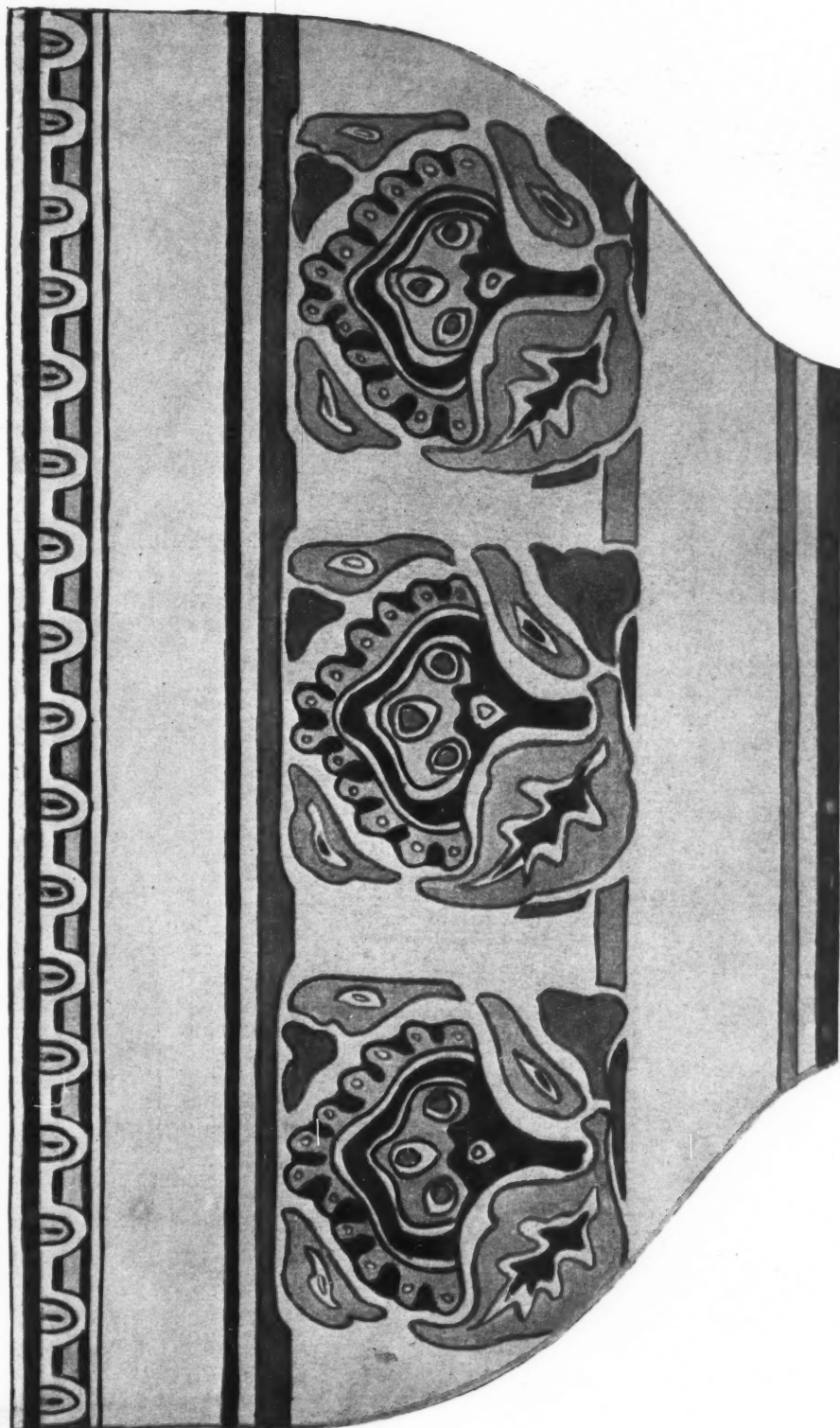


HONEY JAR AND PLATE, FRUIT MOTIF—SARA E. KING

**F**IRST Fire—Outline in Deep Violet. Second Fire—Tint back-ground in Oriental Ivory. Before going further, clean up bands and design carefully. Paint peaches Albert Yellow; leaves, Leaf Green; grapes, Violet; bands, handle and

small inset, thin wash of Roman Gold. Third Fire—Shade peaches with light tone of Blood Red; accent grapes with Royal Purple; and go over gold parts.





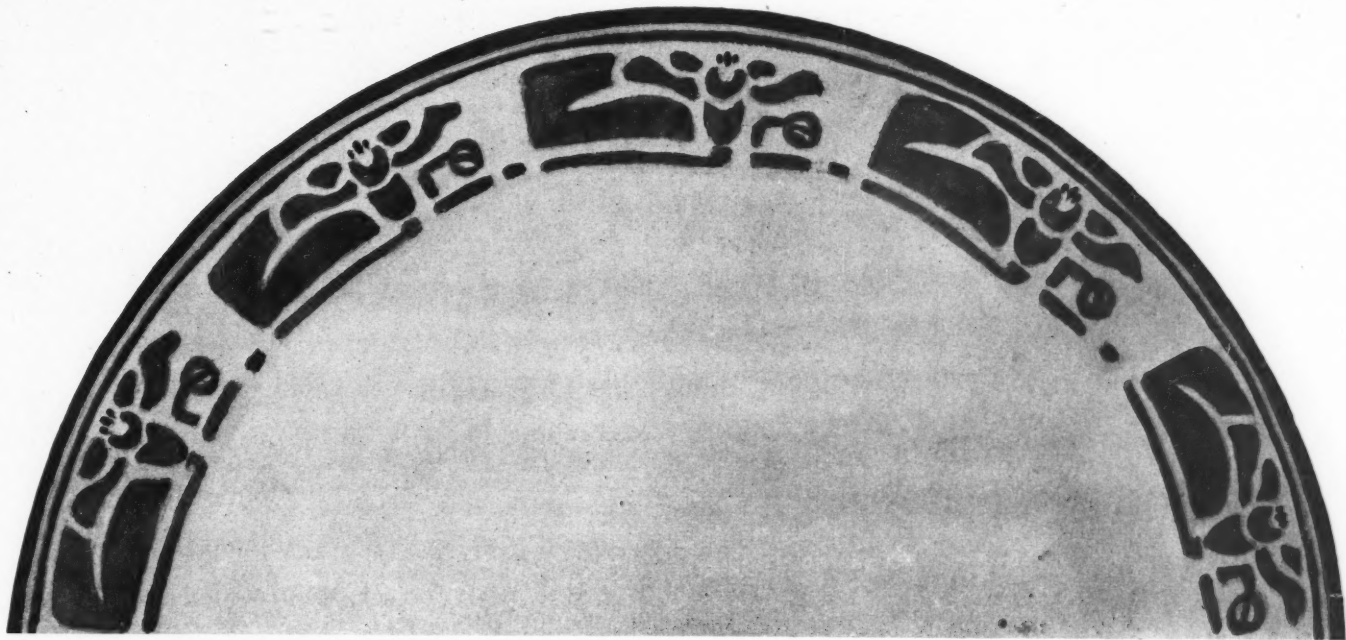
BELLEEK BOWL IN ENAMEL—ELISE H. TALLY

**B**LACK outlines and darkest places solid Black. Bands Yellow,  $\frac{1}{2}$  White. Big space at center of flower  $\frac{1}{3}$  Green No. 1, closest to flowers in Gold. Leaves  $\frac{1}{2}$  Dull Violet  $5\frac{1}{2}$  Dark  $\frac{1}{3}$  Light Yellow,  $\frac{1}{3}$  White. Inside border light space  $\frac{1}{2}$  Lavender, Blue, center veins Old Chinese Pink, also top scallop of flower  $\frac{1}{2}$  White. Centers  $\frac{1}{2}$  Dull Yellow,  $\frac{1}{2}$  White. Bands Black and the three center eyes. Little dots on pink scallop  $\frac{1}{2}$  Dull Gold.



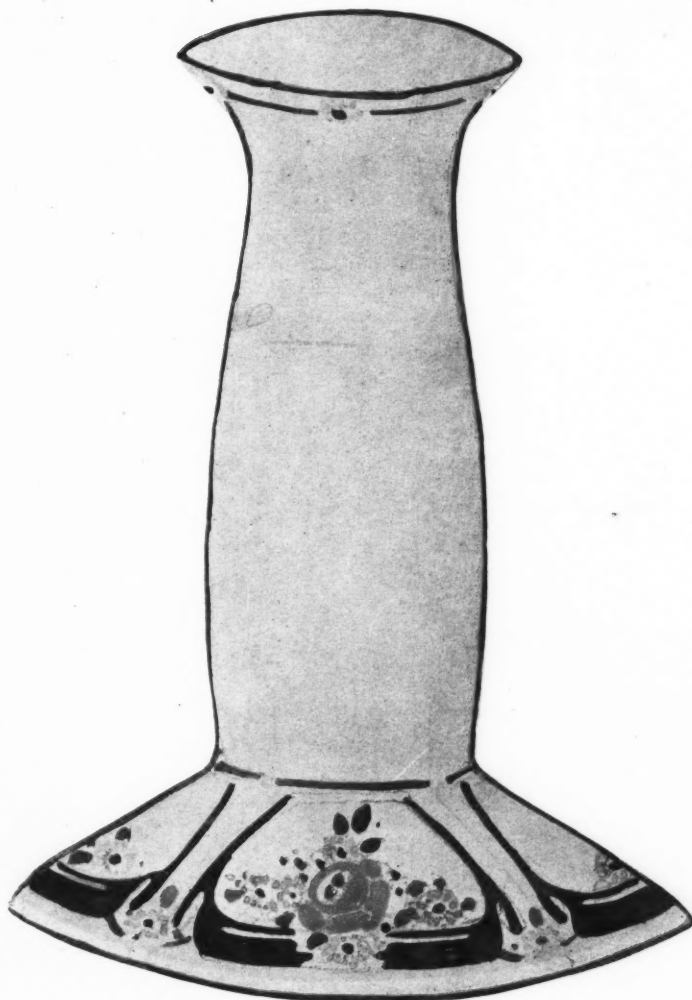
DRESSER SET—BORDER OF TRAY AND TOP OF PUFF BOX—KATHRYN E. CHERRY (Treatment page 7c)



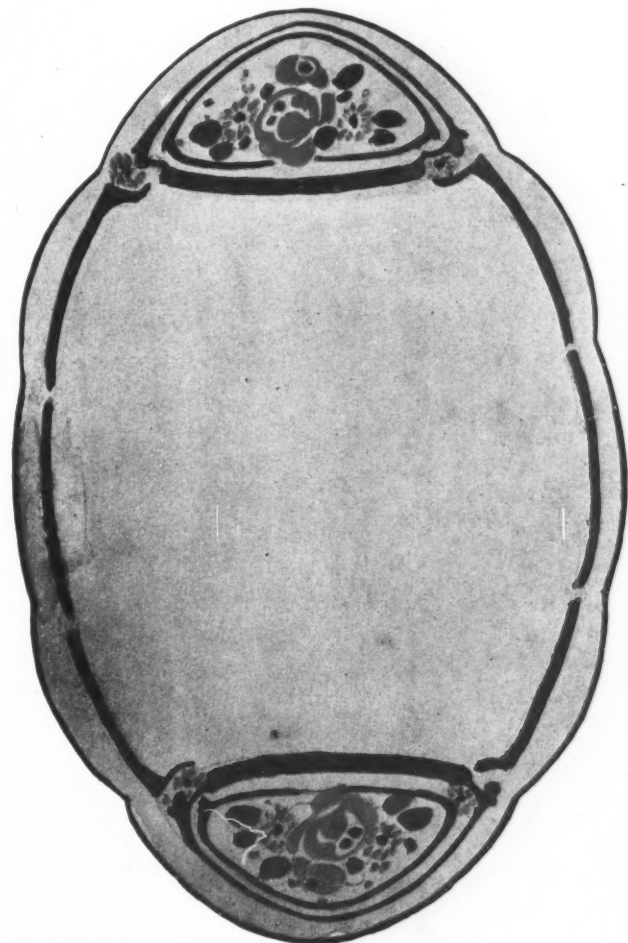


DESIGN FOR PLATE—JESSIE HURD BLACK

Large leaf and bud Grey Green. Flower, Orange. Three dots in center Blue. Stems Red Violet.



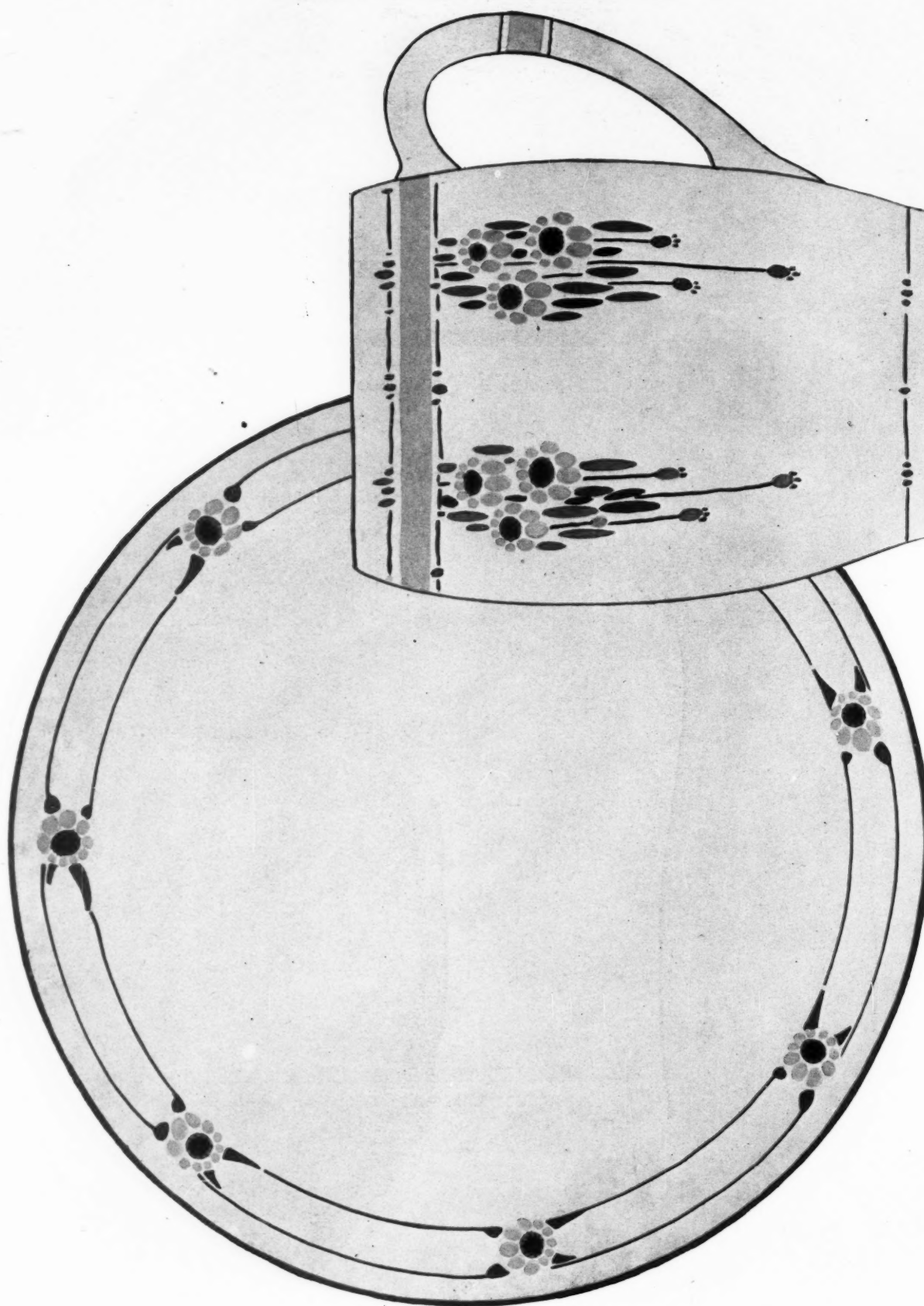
CANDLESTICK



PIN TRAY

DRESSER SET—KATHRYN E. CHERRY

(Treatment page 76)



MILK MUG AND PLATE—ALBERT W. HECKMAN

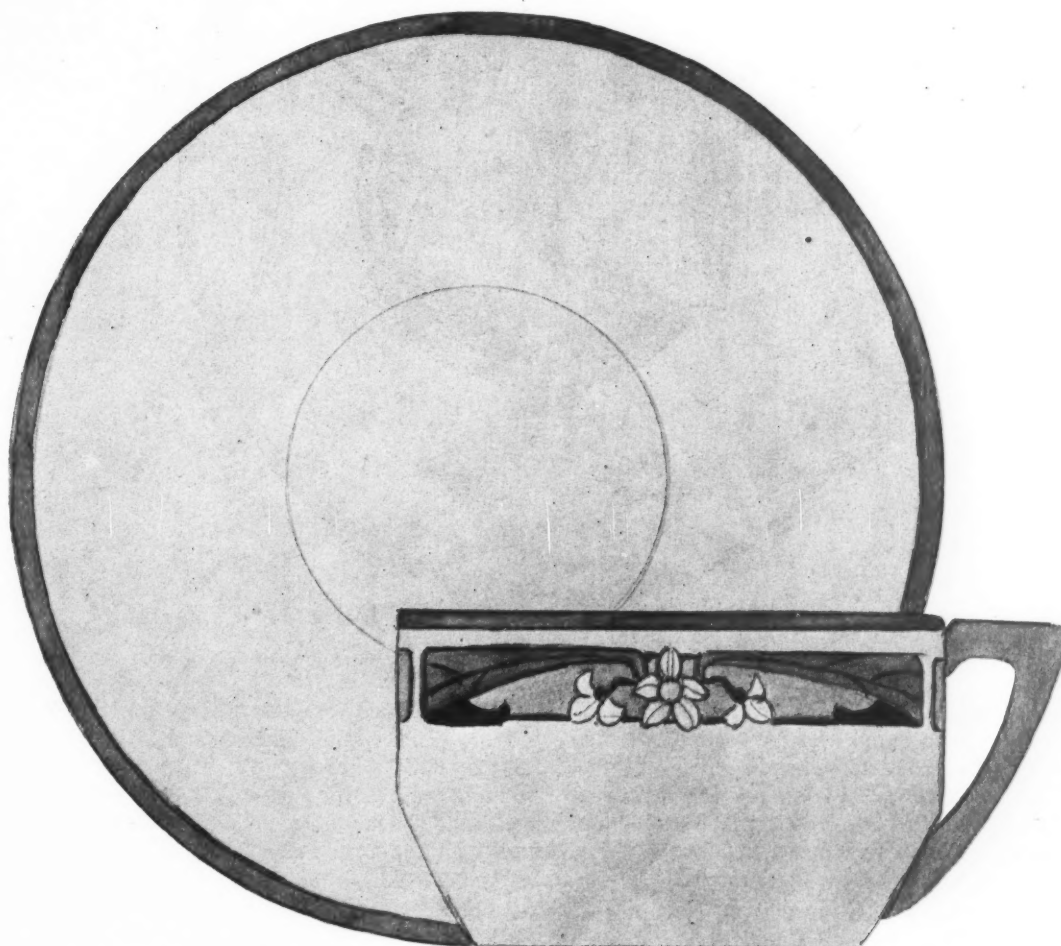
This may be carved out in yellow flowers with orange centers, green leaves and bands or with blue flowers, violet centers and green leaves and bands.



SATSUMA BOWL IN ENAMELS—ETHEL NAUBERT HAMILTON

**F**IRST Fire—Outline design in Black. Rim with Roman or Green Gold. Six repeats were used on the bowl. Second Fire—In this design the regular painting colors were added to the Soft Enamel, care being taken to keep all colors very light, pastel tones except the Yellow Brown in the large flower at the right. Middle flower is Baby Blue. Flower at the left is Peach

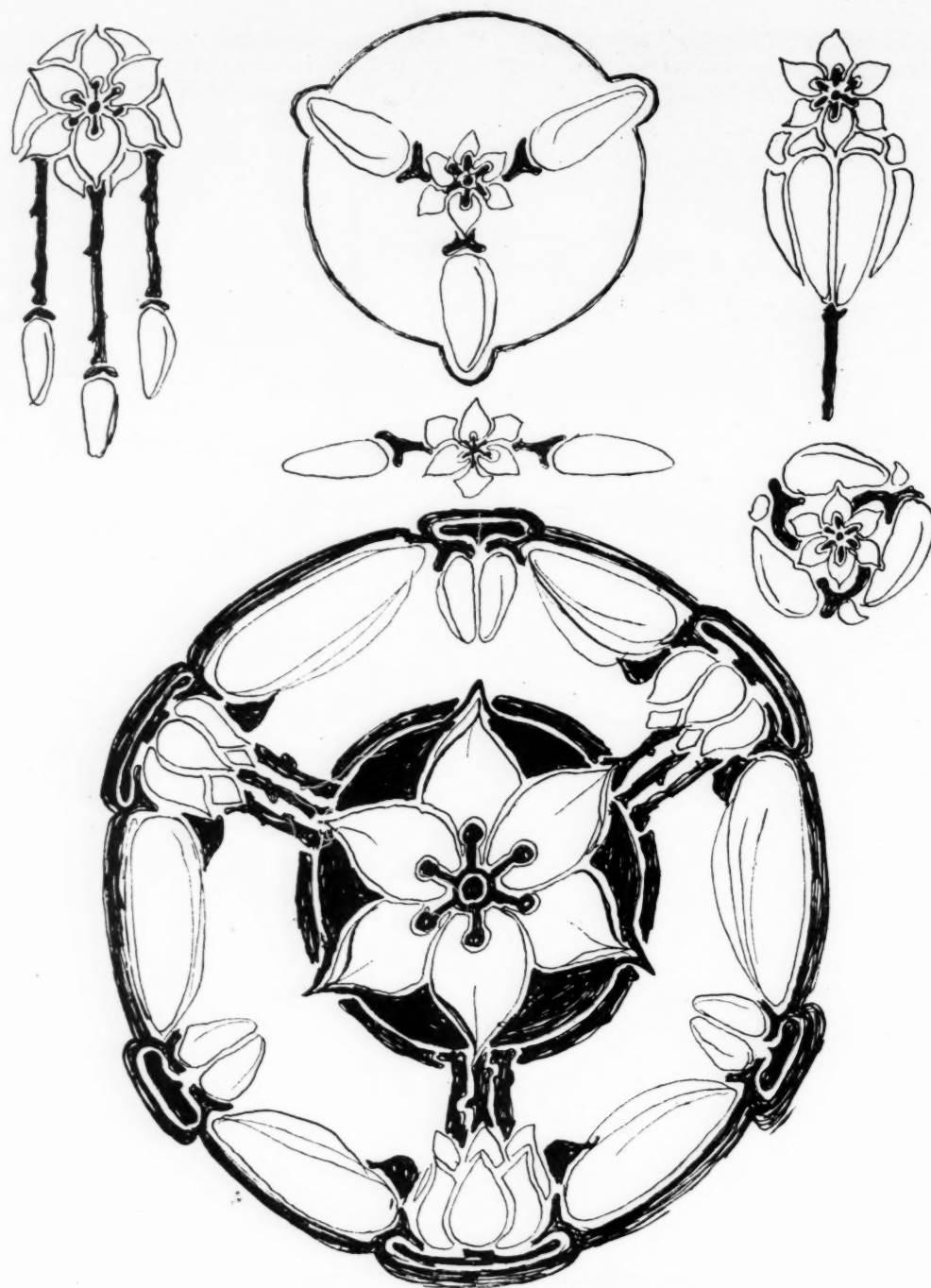
Blossom. Blossom under the pink one and the oval figures are Violet. Remaining blossoms are Ivory, Yellow Brown, Peach Blossom, Baby Blue, and the two apples are Yellow Brown. Put on second Gold rim. A third fire may be necessary to darken the colors.



DINNER SET, CUP AND SAUCER—LILLIAN MILLER

(Treatment page 85)



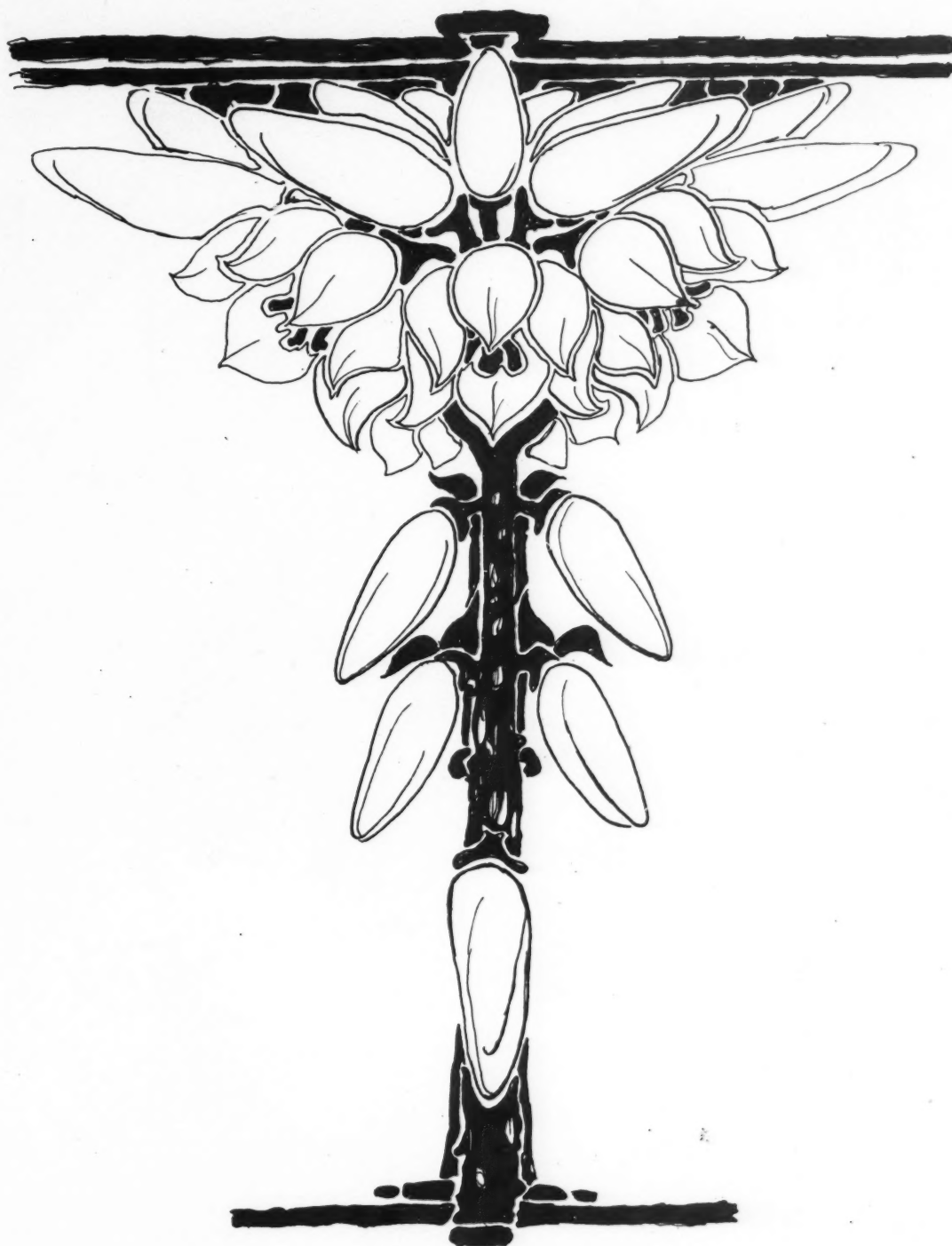


SOAP WEED FOR ROUND BOX DESIGN—ESSIE FOLEY

**O**UTLINE heavily with Banding Blue and a little Copenhagen Blue. Stems and bands are of the same. Second fire—Paint flowers with Deep Blue Green and a little Turquoise or Sea Green. The large buds are Violet and a little Copenhagen Blue. Dark space around center flower and the remaining small dark spaces are Yellow Green, a little Shading Green

and Brown Green. Center of large flower is Yellow Brown and a little Yellow Red. Background is Dark Grey and a little Banding Blue.

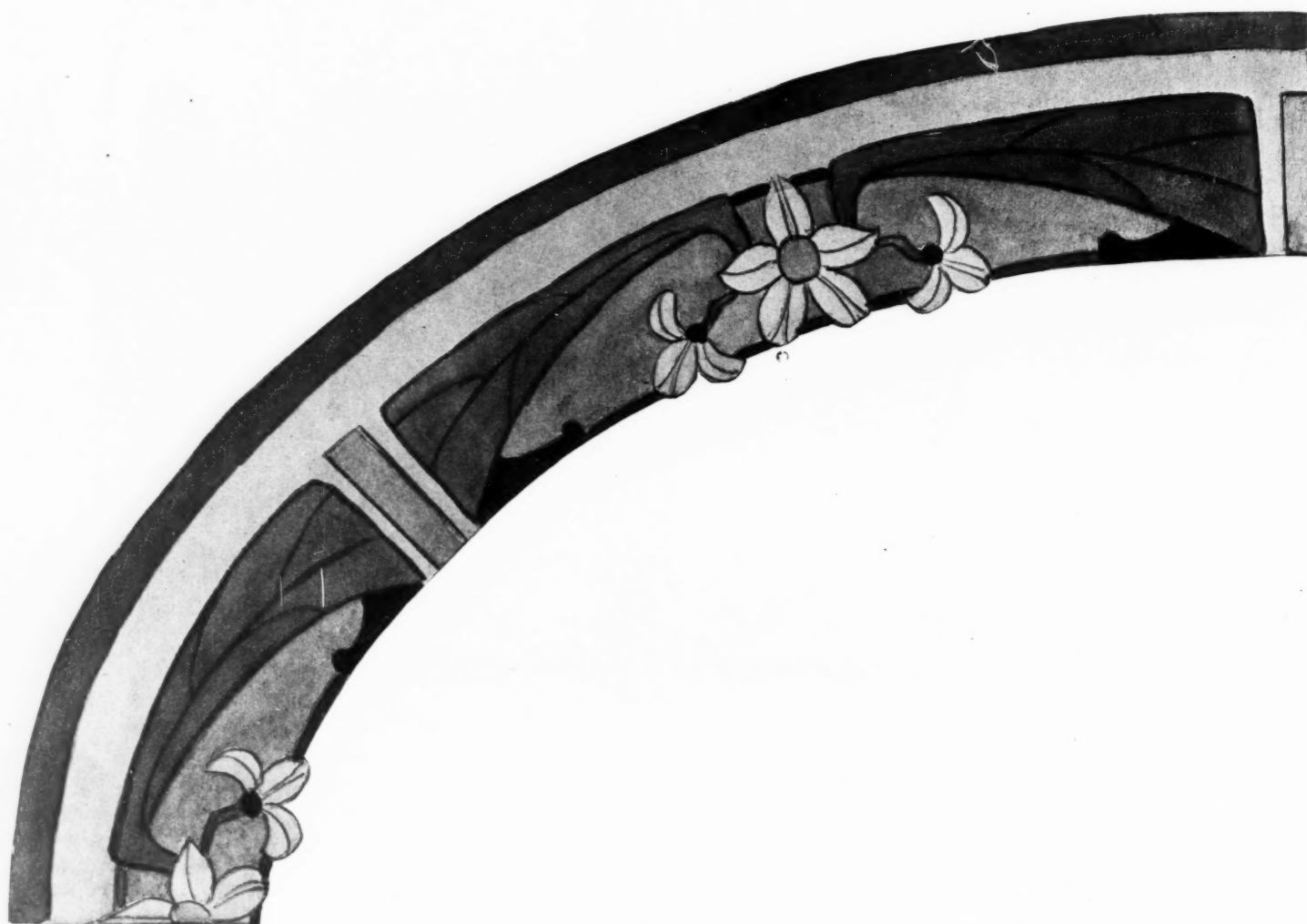
For small motifs outline and all dark sections are Gold and for second fire flowers are oiled and dusted with Grey Blue and buds with Cameo and a little Peach Blossom.



SOAP WEED FOR VASE—ESSIE FOLEY

**T**O be carried out in enamels on Belleek, Satsuma or Nippon ware. Outlines in Black if desired or the outline may be omitted. The five large buds at top of design and the five at lower stem are 1 part Wistaria and 2 parts White Enamel. The three upper petals on the open flowers are 1 Warmest Pink and 1 White. All the lower petals and the small ones at top of

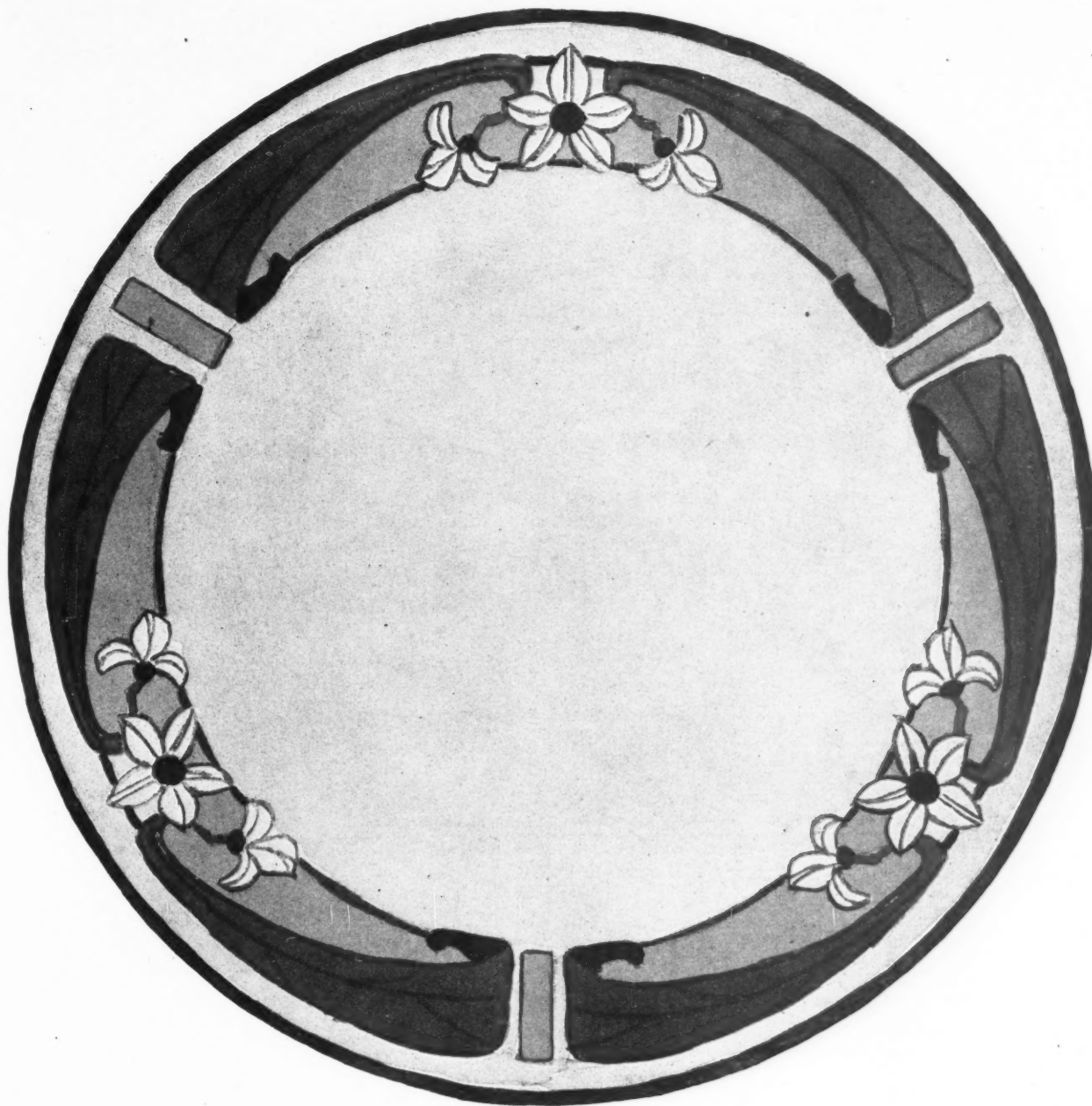
vase are Warmest Pink. Dark centers in flowers are Orange No. 3. Stems are 2 parts Silver Grey, 1 part Warm Grey. Caps of buds are Meadow Green. Bands are Blue Green. If Nippon ware is used tint background with Albert Yellow and Dark Grey to give an ivory tint.



DINNER SET—LILLIAN MILLER

(Treatment page 85)





DINNER SET—LILLIAN MILLER

**O**IL dark turn over part of leaf, the cap of the bud and the veining and dust with Water Lily Green. The lines in flowers and the bands are Green Gold. Center of large flower is painted with Albert Yellow.

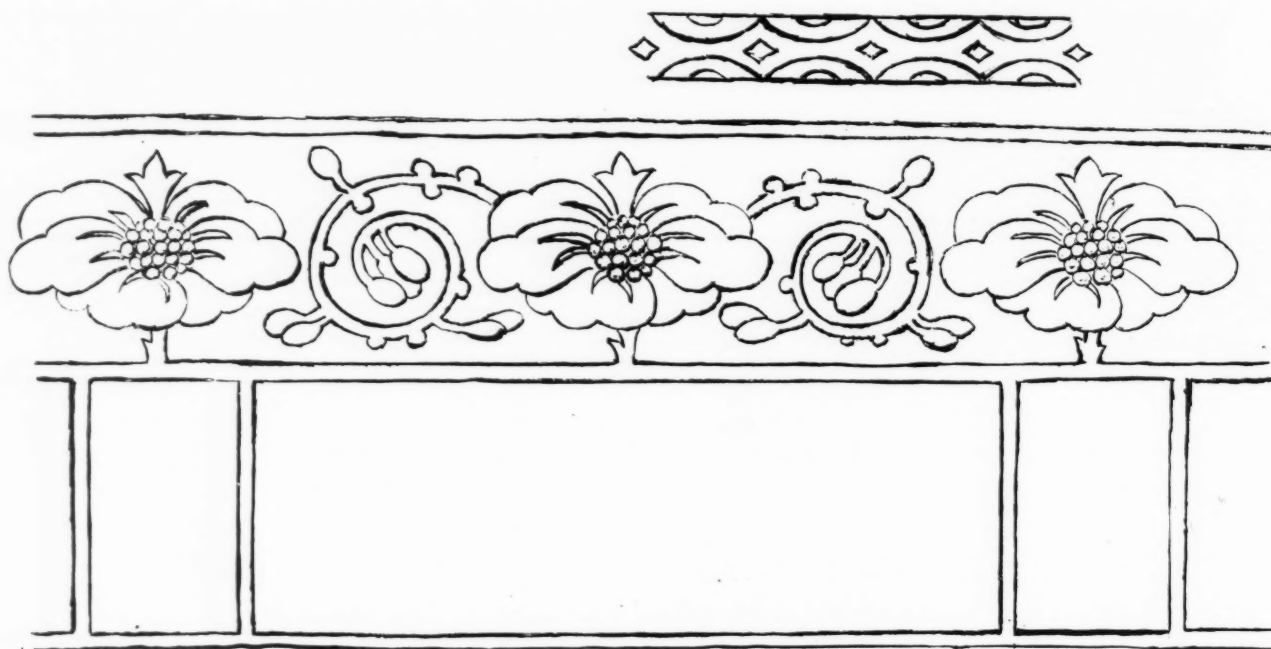
Second Fire—Oil grey tone under the leaves and the vertical bar and dust with 1 part Mode and 2 parts Ivory Glaze. Oil leaves and dust with Glaze for Green. Retouch the Gold.



SATSUMA BOX IN ENAMELS—IDA NOWELLS COCHRANE

**L**ARGE flower petals Sky Blue, Center of flower Apple Green. Large circle in center Corn Flower Yellow. Small circles Austrian Red. Flower toward top of design Corn Flower Yellow. Small oval in flower Apple Green. Small flower at lower side of design Coral with Sky Blue center. All leaves

and stems Apple Green. Conventional figures surrounding flowers and leaves in Green Gold. Background and edge of lid Black paint. Upper and lower edge of border Black and flower same as center of large flower on lid. All colors used are enamels except Black.



DESIGN FOR BOWL—MRS. DANTE C. BABBITT

(Treatment page 76)

## SUGGESTIONS FOR CONVENTIONAL CLOVER MOTIF

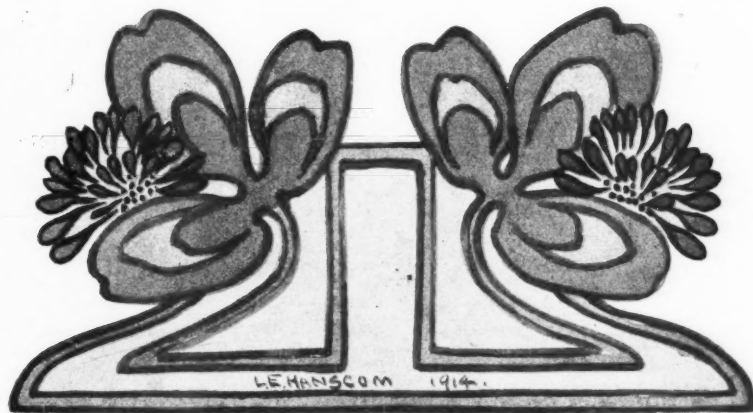
*Lena E. Hanscom*

No. 1

No. 1.—Leaves, Olive Green. Half moon in center, Yellow Brown, very faint. Stems, Yellow Brown with a very little Blood Red. Outline, Copenhagen Grey.

No. 2.—Heart of flower, Peach Blossom. Petals, Peach Blossom and a little Ruby. Leaves, Moss Green and Copenhagen Grey; half moons in leaf, Moss Green, very faint. Stems, Apple Green. Outline, Shading Green and Blood Red for blossoms.

No. 3.—Stems and half moons, Moss Green and a little Royal Green. Leaf forms, Shading Green. Flower form, Yellow Brown, with a little Blood Red. Outline, Black.



No. 2

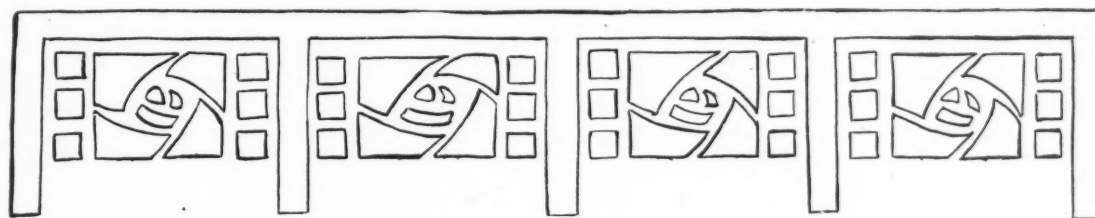


No. 3



## STRAIGHT BORDER—JESSIE HURD BLACK

Use same treatment as for plate (page 79)



## BORDER—DORRIS DAWN MILLS

Tint Dark Olive Bronze Green Matt and dust. Clean out design and border on a line with roses and squares and fill in with Gold. Roses, use Blood Red dark. Centers, Banding Blue. Bars and long lines, Shading Green. Squares, Apple Green. Outline in Black.



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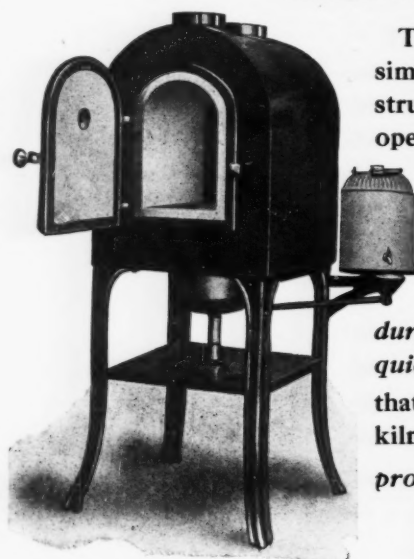
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